

POP  
AFTER  
POP

MY POP

## Gelatin »

[Introduction](#)  
[Jonathan Horowitz](#)  
[Dave Muller](#)  
[Chris Ofili](#)  
[Inez van Lamsweerde](#)  
[Banks Violette](#)  
[Jason Rhoades](#)  
[Andrea Bowers](#)  
[Gary Hume](#)  
[Isaac Julien](#)  
[Karen Kilimnik](#)  
[Kelley Walker](#)  
[Raymond Pettibon](#)  
[Urs Fischer](#)  
[assume vivid astro](#)  
[focus](#)  
[Gelatin](#)  
[Rob Pruitt](#)  
[Stefano Arienti](#)  
[Paul Pfeiffer](#)  
[Richard Hawkins](#)  
[Tom Sachs](#)  
[Dara Birnbaum](#)

Whenever "pop" is mentioned, Gelatin thinks "disco." This category is very fluid—especially in the current practices of life and art. It's hard to say if Gelatin is seen as having a relationship to "pop." We categorize our work as positive. Our work is not "post-Pop-Punk-Rock-Fluxus" because it is not "post." Our work is new. If anything our work is more "rock" than "pop." Our work deals with the body a lot, and it's better to "rock" the body than "pop" the body. But you can pop our cherries any time, darling! There's a common language in the body that everyone understands—we play with that. The body doesn't care if it gets rocked or popped. In the end, the body is a digestion device.

Our relation to the Americas is love—America is one of the birthplaces of Pop. We love our American audience, especially the South Americans; they have a very immediate approach to our work, because they use and feel the installations. People fall physically in love with what we do. It is this falling-in-love feeling, the "butterflies-in-your-belly" feeling, that we try to produce in every show we do. But with some works we also want to trigger horror, lust, longing, hardcore sexual desire, and other positive emotions. We use any affordable materials available, so our references are accidental.



Gelatin, *Gelatin at the Shore of Lake Pipi Kaka*, 2003.  
Performance view, Frieze Art Fair, London, 2003.

European Pop artists had a slightly "dirty" aesthetic, because they were interested in the trash produced by consumer society, not just the bright, new consumer objects that engaged American Pop artists. But Gelatin gets a sexual kick out of the new and shiny as well as the dirty. Beautiful dirt and beautiful gloss—we love shiny diamonds and also dirty underwear. We like to make clean things dirty more than dirty things clean. Whenever we work in a place that is too clean, we bring in dirt. If the place is exorbitantly dirty we try to spray some high gloss over the dirt. It doesn't matter what we work with so long as we get the results we need.

Pop art is also about performing a public persona, and there are so many beautiful possibilities Gelatin could choose from. Everyone should have a public persona! Just now we started living our new persona as "artists." We love to be divas drinking champagne and to be truck drivers. We also create public personae and set them free to live on their own. They're our little adorable creatures flirting with the public, with big soft hands that love to touch and be touched. Gelatin follows them to experience what they are doing.

—As told to Alison M. Gingeras

TALK BACK (0 messages)

links

emilyTsingou  
gallery

BARBARA  
GLADSTONE  
GALLERY

FISHER LANDAU  
CENTER FOR ART

LEHMANN  
MAUPIN  
GALLERY

TANYA  
BONAKDAR  
GALLERY

LESLIE  
TONKONOW  
ARTWORKS +  
PROJECTS

TATE

Alexander  
and  
Bonin

Vincent  
winner 2004  
Althamer